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mixed with a good body color; thin them when necessary with oil of turpentine. Then tint and finish with the color needed, without the flake white, using any medium. Another way is to blacken the surface, and when dry to paint a subject requiring entirely white colors, such as the stephanotis. Perhaps the most suitable subjects are landscapes, for the large pebbles; crests, college arms, and regimental mottoes, for the medium size; and for the smallest stones birds' nests, insects and flowers, and especially butterflies. China colors can be used, but great care should be taken when firing the stones that the heat be applied as gradually as possible, and the stones allowed to cool very slowly."

#### WATERPROOF PAPER.

GRUBEN, Troy, N. Y.—Waterproof paper is made by a new German method, as follows: To a weak solution of ordinary glue add a little acetic acid; then make another solution by dissolving a small quantity of bichromate of potash in distilled water. These two liquids should be well mixed together, and the sheets of paper which have to be made waterproof drawn through the mixture and suspended from suitable lines to dry. The proportions are not given, but five per cent of acetic acid and seven per cent of a saturated solution of bichromate of potash will answer.

#### SUNDRY QUERIES ANSWERED.

MRS. W. V. D., Durand, Wis.—Porcelain plaques with frosted surface look best when framed in or mounted on velvet.

H. S. C., Altoona, Pa.—The art schools of Paris are considered the best in the world. The "Ecole des Beaux Arts," for men, has educated the greatest artists in France and has many American students. There are also ateliers for women, such as Julien's, where art can be thoroughly studied.

MARIAN, Bridgeport, Conn.—The best school of the kind is probably the Woman's Institute of Technical Design, at 124 Fifth Avenue. In the recent drawing competition of the Dixon American Graphite Company, all the prizes offered to art schools for original designs were awarded to pupils of this institution.

M. A. T., Charlestown, Mass.—The length of time it takes to learn to color photographs depends greatly upon the natural quickness and capacity of the student. As it is not a mechanical art, some feeling for color must exist, though real talent is not absolutely necessary, nor any thorough previous course of painting.

S. B., Boston.—In what is known as the Hughes process of embossed gilding, the designs are printed on a protecting composition, then the exposed portions are "bitten in" with hydrofluoric acid and washed with gold, the result being a work which, in seeming, is equal to embossed gold, and presents an indescribably rich appearance.

P. F., Chicago.—The following is recommended by Janetzky & Co., artists' materials dealers, in Philadelphia, as a good modelling putty: three parts white lead ground in oil, two parts dry red lead, one part powdered pumice stone. Add boiled linseed oil and mix to the consistency of putty. This compound is recommended for repairing barbotine pottery damaged

in shipment. Of course it cannot be used on ware to be fired. The putty is modelled to the desired shape, and before it is applied the broken place or part to be repaired is anointed with linseed oil.

P. T. A., Newark, N. J.—"Acierage" is the process of covering with a very light coat of steel a copper plate which has been etched, so as to produce from it a large number of good impressions. Mr. Seymour Haden condemns the practice which, he says, gives the prints a dry and hard appearance; but this view is not generally entertained.

HAMPTON, Salem, Mass.—In etching, the line is bitten into the metal plate by corrosion. In dry point, the line is simply scratched with a sharp point. It is frequently used in conjunction with etching, as it enables the artist to add passages of extreme delicacy, which would otherwise be beyond his reach, and gently to darken and soften the etched portion of his work.

S. A. T., Topsham, Me.—To paint silver in oil colors, use ivory black, raw umber, madder lake, cobalt, and yellow ochre, with white for the general tone. Study the high lights carefully, and paint them with a full brush. For this, use yellow ochre, raw umber and silver white, with a little black and madder lake. For the shadows use ivory black, burnt Sienna, cobalt, raw umber and yellow ochre.

C. E. H., Lawrence, Mass.—Valuable pictures are not hired out for copying, as to duplicate them would lessen their worth. Very good oil paintings, however, can be procured for copying at some of the art stores. Schaus & Co., of New York, have a collection used for this purpose. The price charged depends entirely upon the value of the picture and the length of time it is wanted. By writing to Schaus & Co. full information can be obtained.

S. S., Albany, N. Y.—(1) The conventional treatment of the hawthorn was fully explained and illustrated in our July number of last year. (2) Gray may be introduced into almost any combination of colors, and forms a beautiful harmony associated with brilliant hues of blue and crimson. (3) A good maroon for your cornice decoration, may be made by mixing Indian red with Prussian blue, or ultramarine. For a cornice, such a dark color should be used sparingly.

S. E., Rome, N. Y.—The Portland vase is the same as the Barberini vase. It received the first mentioned name from the Duchess of Portland, who bought it for £1872, at the auction of the art treasures of the Princess Barberini, at Rome, in whose family it had been owned for more than two centuries. The vase is attributed to the Romans of the second century of our era. It is composed of two layers of glass, the under one of deep blue and the other of opaque white, on which the cameo-like figures are superbly modelled in bas-relief.

#### SUPPLEMENT AND JEWELRY DESIGNS.

PLATE 281—"Clover"—is the sixth of the series of wild-flower designs for dessert-plates to be outlined and painted in flat colors. For the flowers use a thin wash of purple No. 2, or, if preferred, mix carmine No. 1 with ultramarine blue, being careful not to use too much carmine. For the stems, buds, and leaves, use a rather light green (apple green and brown green mixed). When this is dry go over the dark portion of the leaves, as

indicated in the design, with a second wash of darker green (apple green, brown green, and emerald green). For background, use mixing yellow. Outline all the details.

PLATE 282 is a collection of designs and suggestions suitable for jeweller's use. (See also below).

PLATE 283 is a series of monograms in "D."

PLATE 284 is a group of Japanese decorative designs copied from various articles preserved in the Louvre Museum.

PLATE 285 gives two South Kensington embroidery designs. The upper one is for a curtain or mantel valance border, to be worked in crewel, solid, natural coloring. The lower is for a sofa back, to be worked in crewel or linen, also in natural colors.

ON page 77 will be found the fifth plate of the series of original jewelry designs by H. L. Bouché. At the four corners are four designs for badges. The first, with the American eagle and shield, is suitable for military use. The second would be appropriate as a prize badge for an international exhibition, the hive representing industry, and the caduceus and anchor, palette and wheel being respectively the emblems of land and maritime commerce, art and mechanics; the whole should be chased and made in gold of different colors. The two lower badges would be suitable for turf prizes. Some readers having expressed a wish for new designs for diamond work, the remainder of the page is devoted to that class of jewelry. The first design on a black ground would serve for a pin or hair ornament; precious stones of different colors, or only diamonds may be set in it. The necklace and pendant can be made very economically, as the light ornamentation would not require large stones, and the setting of silver or platinum would help to make the jewel rich. On each side is a design for a diamond bracelet; these may also be worked as gold bracelets, the surface being decorated with Etruscan ornament instead of diamonds. The two lace pins representing crescents may be set wholly in diamonds, or a very pretty effect can be obtained by setting one crescent in diamonds and the other in sapphires or rubies. The remaining lace pin is composed of two enamelled paintings set with a bow; engraved crystals, which are now fashionable, could be used instead of the enamel. The last design is for a bracelet, and represents a daisy and two buds.

#### BOOKS RECEIVED.

THE GREAT ARTISTS. LUCA DELLA ROBBIA. By LEADER SCOTT. New York: Scribner & Welford.

THE GREAT MUSICIANS. MOZART. By Dr. F. GEHRING. New York: Scribner & Welford.

ART WORK IN GOLD AND SILVER—MODERN. By H. B. WHEATLEY and P. H. DELAMOTTE. New York: Charles Scribner's Sons.

ART WORK IN PORCELAIN. By H. B. WHEATLEY and P. H. DELAMOTTE. New York: Charles Scribner's Sons.

GATHERINGS FROM AN ARTIST'S PORTFOLIO IN ROME. By JAMES E. FREEMAN. Boston: Roberts Bros.

MODERN PERSPECTIVE. By WM. R. WARE. Boston: James R. Osgood & Co.

VIX. By GEO. E. WARING. Boston: James R. Osgood & Co.

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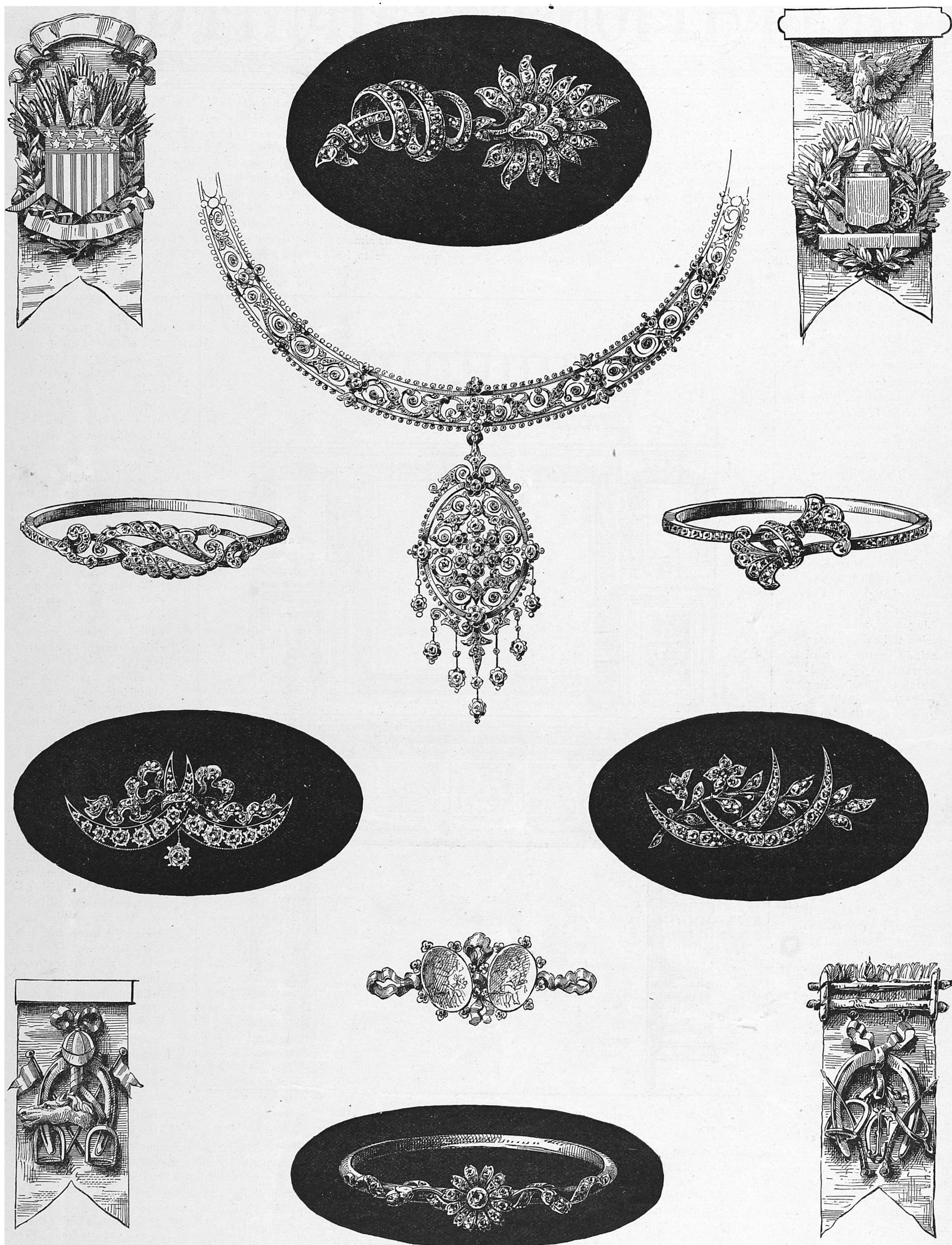
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DESIGNS FOR JEWELRY. BY H. L. BOUCHE.

(SEE PAGE 88.)